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AMERICAN ART NEWS.

Successor to HYDE'S WEEKLY ART NEWS.

Vol. III. No. 55.

NEW YORK, NOVEMBER 26th, 1904.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—Paintings by Tissot.

Astor Library Building.—Russian and Japanese caricatures.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Durand-Ruel Galleries.—Modern paintings and old masters.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Early Italian, Spanish, Dutch, Flemish and English paintings.

Fifth Avenue Art Galleries.—Blanchard-Stewart collection.

Fine Arts Building.—Comparative of native and foreign art.

Grolier Club.—Etchings and drypoints by Whistler.

Knickerbocker Art Galleries.—Antique and modern furniture.

Knoedler Galleries.—Portraits by A. Muller-Ury and rare engravings.

Kraushaar Galleries.—Paintings, water colors, etchings and engravings.

Lenox Library Building.—Blum etchings.

Metropolitan Museum of Art.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

Oehme Galleries.—Modern paintings.

Pratt Institute (Brooklyn).—Grueby pottery.

SALES.

Knickerbocker Art Galleries.—Antique and modern furniture, November 30 and balance of the week, at 2:15 P. M.

Waldorf-Astoria.—Blanchard-Stewart collections, December 1st and 2d, at 8:15 P. M.

Some time ago steps were taken to secure for the New York Public Library examples of the Russian and Japanese caricatures and similar illustrative material on the present war in the East. The first installment of the prints ordered was recently received and immediately placed on exhibition in the entrance hall of the Astor Library Building, 40 Lafayette Place.

The Russian side is shown in a number of Lubochnyya Kartiny, cheap popular pictures, in which are alluded various phases of the powers of the Russ. Portraits of the various commanders shine resplendent in decorations and bright uniforms and individual deeds of valor are perpetuated. The inscriptions are all in Russian, while English titles are added to the Japanese pictures. The latter deal less in generalities and caricature. An obvious timely interest is met by bringing together these pictures, reflecting opposite national and popular attitudes.

The Corcoran prizes at the ninth annual exhibition of the Washington Watercolor Club have been awarded to Miss Bertha E. Perrie, Miss Elizabeth Shippen Green, and Mr. H. Hobart Nicholls. A group of sketches made around Gloucester, Mass., where a number of Washington artists have established a summer colony, is the feature of the show, as it was of the recent display of the New York Watercolor Club. Among non-resident artists represented are Mr. and Mrs. C. C. Coop-

In memory of General Armstrong, a few of the New York friends of the Armstrong Association have ordered his portrait bust in bronze from Mrs. E. Cadwalader Guild, an American sculptor resident in Berlin, to be given to Hampton Institute.

Mrs. Stanford has purchased, at a cost of \$100,000, a collection of Japanese art objects for the Leland Stanford, Jr., University. The former owner was a Japanese noble, S. Ikeda



AT THE EHRRICH GALLERIES

ELIZABETH, COUNTESS OF CHESTERFIELD
By Sir Peter Lely

er, C. P. Gruppe, and Theodore Wil-
lard, of Boston.

The second week of the Comparative Exhibition opened on Monday with an unusual attendance of very nearly five hundred people. On Sunday over one thousand tickets were taken in. During the three hours of the morning, from 9 to 12, over four hundred art students were admitted free to the Exhibition.

The second reception was held Tuesday afternoon and a third will be held this Saturday afternoon.

One of John La Farge's paintings for the Supreme Court room of the new State capitol of St. Paul, Minn., is on view at the National Arts Club. The subject is "Moses Receiving the Law on Mt. Sinai."

by name, who has spent the greater part of his life in collecting rare examples of the ancient and modern art of his nation, and the purchase money is said to have gone directly to the Japanese Government to be added to the war fund.

The first exhibition of the season of the American Art Association of Paris will take place next month.

At a recent meeting of the Association at its headquarters, No. 74 Rue Notre Dame des Champs, the following gentlemen were elected as chairmen of the committees for the ensuing year: Art Committee, Abbot Graves; House Committee, I. Morton Johnson; Entertainment Committee, W. R. MacPherson; Membership Committee, J. I. Daniell; Library Committee, I. Van Winkle; Visiting Committee, S. W. Beach; Information Committee, H. M. Butler.

J. Pierpont Morgan was elected president of the Board of Trustees of the Metropolitan Museum of Art, to succeed the late Frederic W. Rhinelander, Monday at the regular quarterly meeting of the board in the Museum building. The meeting had been called before the illness of General di Cesnola, who was one of the trustees and secretary of the board, and his death became known too late to recall the meeting notices. The members present were, besides Mr. Morgan, D. O. Mills, Whitelaw Reid, Frederick Dielman, John Crosby Brown, John Bigelow, H. C. Fahnestock, Edward E. Adams, Charles Stewart Smith, Robert W. De Forest, and Elihu Root.

Mr. Morgan's unanimous election to the presidency was the first business transacted, and he at once took his seat at the head of the table and appointed a committee to draw up resolutions regarding the death of General di Cesnola.

So great was the success of the annual exhibition of the Pennsylvania Society of Miniature Painters at the McClees Gallery in Philadelphia that it has been continued through the present week and only closes to-day. Mrs. Emily Madison Taylor and her fellow officers and associates in the society are to be congratulated on the success which was deserved.

The Yale University Museum has just received from the Royal Museum of Decorative and Industrial Arts at Brussels, a gift of antiquities collected in southern Spain. It represents the transition period between the age of stone and metal. The museum has also received a collection of prehistoric implements, collected in the Valley of the Susquehanna.

Miss Jene A. Robinson, of Charleston, S. C., who recently returned from a year's study in Paris, followed by visits to the galleries through Europe as the incumbent of the Elkins Fellowship of the Philadelphia School of Design for Women for 1903-04, has taken a studio in New York.

Professor Herkomer's school of art at Bushey, in Hertfordshire, was sold at auction recently, at Tokenhouse Mart, for \$6,500. The original cost was \$40,000.

The school, which was founded twenty years ago, with its four studios, its square cloisters with stone columns leading to the gardens and lawns, and its antique oak reredos designed by Sir Christopher Wren and executed by Grindling Gibbons, was one of the most beautiful and perfect buildings of its kind in the United Kingdom. The reredos, panelling and lobby were sold separately, the reredos bringing \$3,250.

Mr. Guthertz has recently finished a portrait of the late Jefferson Davis, which is to be placed by the Mississippi Chapter of the Daughters of the Confederacy in the State Capitol at Jackson. It is a three-quarter length and shows the noted Mississippian as President of the Confederacy standing by his desk.

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JAMES CLARENCE HYDE - - - Editor

That the death of General di Cesnola, director of the Metropolitan Museum of Art, and the election of J. Pierpont Morgan to succeed the late Frederick W. Rhinelanders as president of the Museum, both of which events occurred last Monday, are of much consequence to the cause of American art, will scarcely admit of dispute. This is surely not the time to review the administration of General di Cesnola as the practical head of the Metropolitan Museum of Art, nor to recall the many controversies in which he figured. He was a good fighter and that he served the directors faithfully—to his fullest capacity—will be conceded.

The art-loving public is concerned to-day with the future of the Metropolitan Museum of Art. It is an institution of which Americans are very properly proud. What is to be the policy? The election of J. Pierpont Morgan as president of the board of directors has been received with favor. The next step will be watched with interest—the selection of a managing director of the Museum. With "Progress" as the watchword, there should be little difficulty in finding the right man. Possessed of ample resources the Museum should have the best man, from all standpoints, that the world can supply.

Why should not the proposed American Salon be held in the Metropolitan Museum of Art? Here is something for the new president of the institution to consider. What more fitting place for the first, at least, of a series of great and comprehensive national art displays, could be imagined than the Museum?

Suppose the holding of a Salon there next Spring should make necessary the displacement temporarily of the pictures in certain galleries, and the re-hanging of them later on. Would not the Museum gain in public prestige if it were the first to offer a place to the artists of the country to exhibit on a common basis? Would not a Salon, held in the Museum, soften many jealousies between art organizations, and remove many causes of friction that now exist?

The art of America will, it is to be hoped, receive due and adequate recognition under the new regime at the Museum, and the holding of the first Salon there would be an immense gain for the cause of American art.

And now come the foreign portrait painters to reap their harvest of American dollars, to portray on their canvases with, in most cases, skill and cleverness, the faces and forms of America's fairest and wealthiest women, and her most prominent and incidentally, wealthiest men. The American portrait painter is also busy transferring to canvas the forms and faces of other of the country's fairest and bravest, and wealthiest. The recognition that he deserves is coming to him; his star is in the ascendancy.

Let not the foreign portraitist, however, be blamed by his American fellow. He has a right to cross the seas to gain gold, and he has greatly aided in making portrait painting again fashionable. It is safe to say that had it not been for Chartran, Boldini, Carolus Duran, Aman Jean, Gandara, Madrazo, Bertieri, and a score of other European portraitists who have visited America the past fifteen years, some American painters, who are reaping good incomes by their portrait work, might be relying on teaching or occasional sales for livelihood to-day.

AMONG THE ARTISTS.

Fifty-seven paintings and water colors by Miss Bianche Dillaye, of Philadelphia, have been placed on view in the Syracuse Museum of Fine Arts.

Alphonse Jongers, the portrait painter, has returned to New York from Lynn, Conn., and is occupying his studio in the Sherwood Building for the season. Mr. Jongers is engaged upon several important commissions and is just completing an excellent likeness of Miss Catharine Pratt, daughter of C. M. Pratt, president of Pratt Institute, Brooklyn. The portrait is three-quarter length and effective in color and treatment. Another portrait by Mr. Jongers is of Richard Pratt, a brother of Miss Pratt—also a three-quarter length likeness. Mr. Jongers has completed "The Lady of Lyme," which he will send to the Academy of Design. Later in the season he will hold his usual exhibition.

Robt. W. VanBoskerk has returned to New York for the winter and is busily engaged in finishing several landscapes, which he began last summer. The artist is showing to his friends some amusing photographs of himself taken with a brood of chickens, his great pets on his country outing.

Pierre Feitu, the French sculptor, is hard at work in his studio in the Tenth Street building, on several important orders. His statuette symbolizing France, and which he executed as a memento from a number of French residents of New York to the Garde Republicaine band, has brought the sculptor many compliments.

John La Farge has leased for the winter the attractive and quaint little apartment which adjoins the Tenth Street studio building, and which was occupied for many years by William M. Chase.

Miss Cecelia Beaux has for the time being become a Bostonian. She has temporarily taken the studio of Joseph Linden Smith, who has gone abroad.

Walter Florian has returned from a long stay abroad for study and has resumed occupancy of his old studio, No. 542 Fifth Avenue, corner of Forty-fifth Street. There he is preparing for his sitters, and has already made several engagements for portraits.

George T. Tobin is holding at the Montross Gallery, No. 372 Fifth Avenue, an exhibition of portraits which have been reproduced in the Century Magazine and the Lamp. The portraits include Ralph Waldo Emerson, Charles Dana Gibson, Edwin Markham, John Ruskin, Edward Everett Hale, Henrik Ibsen, Hamilton Wright Mabie, Tolstoy, Kate Douglas Wiggin, Nicolas Murray Butler, Charles W. Elliott, John Finley, Arthur Twining Hadley and Woodrow Wilson.

The large still life of fish, which William M. Chase is exhibiting at the Comparative Exhibition of Foreign and American pictures, was painted while with his class in England. Mr. Chase will take a class to Spain next summer.

A Normal Art Course is a new feature of the Teachers' College. The class meets Saturday mornings under the supervision of Messrs. Monte and Dow. Diplomas from this class will be accepted by the Public Schools.

H. Siddons Mowbray, director of the American Academy at Rome, returned from abroad recently to put in place his decorations in the library of the University Club of New York. There are forty-two paintings in all.

Casts of practically all the extant portraits of Julius Cæsar made up the Scott collection, which is on exhibition under the auspices of the classical department of Harvard University in the Fogg Museum of Art. Frank Jesup Scott, of Cleveland, an enthusiastic art amateur, who has spent four years in making this collection, was present at the opening of the exhibition, and gave an entertaining talk on the various likenesses of the Roman dictator.

A life-size portrait of Howard Schubert, a youth in football costume, has just been completed by Pilonde Bertieri, a young Italian artist, now resident in New York.

The portrait is on view in Mr. Bertieri's studio in the Brvant Park Building.

A recent acquisition to the Comparative exhibition in the Fine Arts Galleries is a head by J. Frank Currier, a Boston artist, who has lived in Munich for the past thirty years. Mr. Currier will give an exhibition of his works here later in the season.

Albert Matzke, the instructor of the Costume Sketch Class at the Art League, will give an exhibition of sketches, in the members' room, next week.

Albert Besnard is making progress with his scheme for the decoration of the ceiling of the Theatre Francais. The subject is the Apotheosis of Dramatic Genius. Appollo is represented as descending from his chariot in front of a Greek temple, in which are seen the busts of the four greatest French authors of the Comedie Francaise, Corneille, Moliere, Racine and Victor Hugo.

WOMAN'S ART CLUB.

The Woman's Art Club, of Cooper Union, will hold its second exhibition and sale of original work by the members, at No. 96 Fifth Avenue, on Friday and Saturday, December 9th and 10th, from 2 to 6 o'clock, and on Friday evening from 8 to 10 o'clock. There will be music and tea will be served.

The club is composed of the graduates and students of the Woman's Art School of Cooper Union, and it is their object to ascertain what work can be done by the students outside of the school. No work done during school hours will be accepted.

A prize of \$5.00 will be awarded in each of the following classes; portrait, landscape, still life or flowers, modelling in round or relief, illustration with two or more figures, miniature, poster, design for wall paper and design for book or magazine cover. The members of the club have been requested to send in designs for a club pin. No prize is offered, but the best design will be accepted for use by the club. All entries must be sent to 96 Fifth Avenue on Monday, December 5th.

At the Art Students' League on the evening of December 7th, at 8:30 o'clock, Louis Agassiz Foester, one of the leading ornithologists, will give a lecture on bird painting. Mr. Foester will illustrate the lecture with many pictures and will imitate bird calls.

Miss Mary Tillinghast has removed her studios from the upper to the first floor of No. 3 Washington Square as better suited for exhibitions of her stained glass windows.

Miss Tillinghast is at present engaged on a large and important window for Attleboro, Mass., which will soon be completed and will be shown before being placed.

Madame Fantin-Latour, widow of the distinguished artist, has handed over to the Cabinet des Estampes at the Louvre an important collection of 175 original lithographs by her late husband. Four of these are unique, being the first attempts in lithography of the artist. The artist himself did not possess them; they were the property of a collector, who generously included them in Madame Fantin-Latour's gift.

It has just been announced at the Art Students' League that Howard Pyle will give a series of lectures on Composition, every other Saturday, from 4 to 6. The lectures are open to all students on payment of a small fee, but those wishing to put compositions up for criticism must first submit a sample of their work.

One of the smallest miniatures in the world has come into possession of Coroner O'Gorman, of New York. It is the size of a ten-cent piece, and was painted by Meissonier. Another of the Frenchman's miniatures is owned by the Metropolitan Museum of Art, and is valued at a high figure.

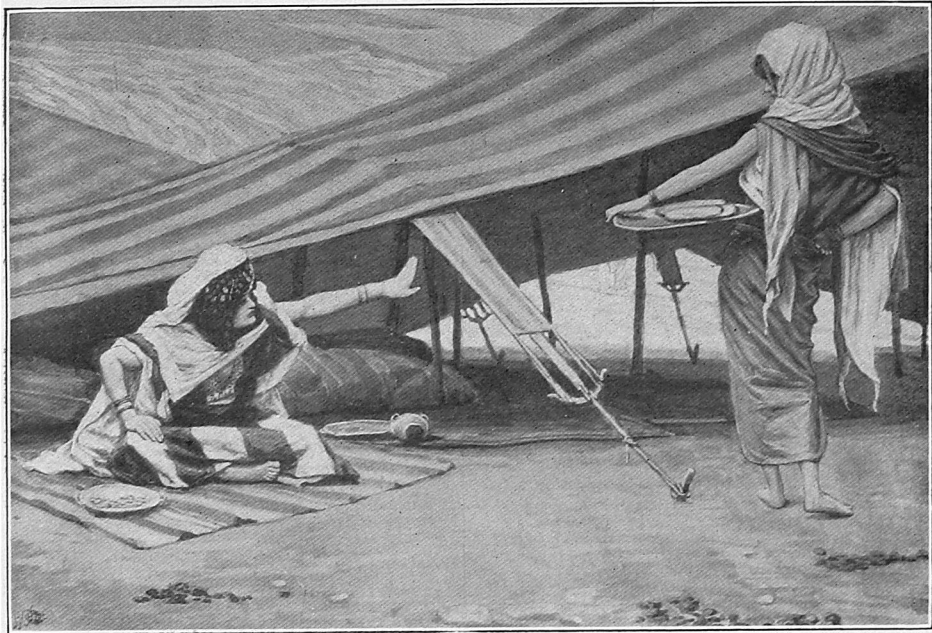
Small as the ivory is it bears on its surface the figures of eight sheep, a shepherd, a range of mountains, a lake, two trees and a sunset, according to an art writer. Seen under a microscope, the figures on the miniature stand out distinctly. The miniature bears the artist's signature on its back.

If you are interested in the American Art News why not subscribe?

IN THE GALLERIES.

Three hundred and seventy-three paintings, illustrative of the Old Testament, by the late J. James Tissot, are now on exhibition at the American Art Galleries, Madison Square, South. It will continue for two weeks. Since the opening of this exhibition on Thanksgiving Day the attendance has been large and is certain to continue so while it lasts. Tissot's paintings have above all things an appealing quality and each tells a story. It is doubtful

The portrait show of old masters has attracted much attention during the past week at the Ehrich Galleries, No. 8 West Thirty-third Street. Forty-five works are shown. Among the artists represented are Ferdinand Bol, Bordone, Crayer, Gainsborough, Gainsborough-Dupont, Harlow, Hogarth, Hudson, Janssens, Sir Godfrey Kneller, Largilliere, Sir Peter Lely, Lorenzo Lotto, Le Febvre, Lievens, Pierre Mignard, Moroni, Mytens, Nattier, John Opie, Pourbus, Sir Henry Raeburn, Jean Raoux, Rembrandt, Reyn,



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"SARAI SENDETH HAGAR AWAY"
By J. James Tissot

if the artist has ever before been seen to better advantage. The art lover and student equally will enjoy the exhibition. Among the many works shown not the least striking is entitled "Sarai Sendeth Hagar Away," reproduced in this issue of the American Art News.

Among the many pictures that engage the attention at the Blakeslee Galleries, in the Knickerbocker Trust Building, Thirty-fourth Street and Fifth Avenue, a recent acquisition, "The Broken Pitcher," by John Opie, is sure to have its admirers. Charming in color and simple in treatment, it shows a bright-eyed little girl seated beside the pitcher which, presumably, has fallen from her hands. In the adjoining gallery is another recently received canvas, a thoroughly characteristic Morland entitled "The Stable," from the Sir Charles Robinson collection.

Among other works on view at these galleries are "The Portrait of a Dutch Gentleman," by Thomas de Keyser; a landscape by Ladbroke, and Mrs. Sidons, by Hoppner.

Messrs. Durand-Ruel are showing some recent acquisitions at their galleries, No. 5 West Thirty-sixth Street. Among them are "The Cliffs," an effective Boudin; Puvis de Chavannes' "Charity"; "The Rose Bush," by D'Espagnat; "Nurse and Child," by Desbottin, and "A Soldier," by John L. Brown. In the upper galleries are interesting examples of Monet, Manet, Sisley and Renoir.

Antique and modern furniture, as well as historical plates, will be sold at the Knickerbocker Art Galleries, No. 7 West Twenty-ninth Street, next week. The exhibition opens on Monday, and the sale begins Wednesday at 2.15 P. M., continuing throughout the week.

Rigauld, Riley, Romney, Smuysers, Gilbert Stuart, Sustermans, David Teniers, Terburg, Vanloo, and Van Dyck.

Where there is so much of merit, it is hard to particularize. Of special interest, however, are Sir Peter Lely's portrait of "Elizabeth, Countess of Chesterfield," reproduced in this issue of the American Art News, and Rembrandt's portrait of his mother. The collection will remain on view for several weeks at the Ehrich Galleries. It is an exhibition well worth seeing.

In addition to numerous paintings of importance there are many fine etchings and engravings to be seen at the Kraushaar Galleries, No. 260 Fifth Avenue. In the front gallery are Mathey's engraving of "Viscount Grancison," after Van Dyck, and "The Destroyers," etched by Herbert Dicksee. Other etchers and engravers represented are Haig, Appleton, Bancher, Henderson and Edwards. Mr. Kraushaar has also placed on view a clever pastel by Bouy which he secured in Paris last summer.

At the Oehme Gallery, No. 384 Fifth Avenue, there has just been placed on exhibition Schreyer's "Russian Pack Train," one of the artist's important works painted about twenty years ago. Other examples of foreign artists shown are Thaulow's "Springtime"; Berchere's "The Watering Place"; Ludwig Knaus' "Reconciliation," showing the heads of two cupids, a companion work to "The Quarrel," by the same artist, and a portrait by the German artist F. Wobring.

An exhibition of twenty-seven pictures in oil and fourteen sketches in the same medium by Lewis Cohen, one of the so-called "Lyme painters," is now on at the Clausen Galleries, on Fifth Avenue, and will continue there through to December 3. The artist, whose work has not hitherto been pub-

licly shown, has good feeling for nature, creditable achievement and abundant promise. He shows the influence of Ranger, Tryon and Murphy—but his canvases do not lack originality. Refinement, atmosphere, and harmonious color and sentiment are the characteristics of his work. Especially interesting are "October Sunlight," "Spring Woods," "A Pastoral," "The Bridge-Montigny," "In Spring Time," and "New England Autumn." "Light Rain in the Peak of Derbyshire," which in tender sentiment is reminiscent of Tryon. The artist will bear study and watching.

Recent portraits by A. Muller-Ury have been placed on view in the upper galleries of Messrs. M. Knoedler & Co.'s, No. 355 Fifth Avenue. Some of the portraits shown are those of J. Pierpont Morgan, Alton B. Parker, James J. Hill and George F. Baker. Several new works have been added in the central gallery, including an interesting fanciful head of a young girl entitled "A Swedish Maiden," by J. M. Lichtenauer.

In the water color galleries, on the ground floor, a valuable collection of colored prints and mezzotints is on view.

Among the engravers represented are J. R. Smith, Earlom, J. Jones, W. Ward, Soiron, Hodges, T. Watson, Bartolozzi, Cousins, S. W. Reynolds, Valentine Green and Watson. Among the rarer works are "Lady Salisbury," first state, by Valentine Green, after Reynolds; "Duchess of Bedford" by Reynolds; "Countess Gower and Family," by J. R. Smith, after Romney, and "Mrs. Whitbread" by S. W. Reynolds after Hoppner.

James P. Silo will place the collections of pictures formed by the late George R. B. Blanchard and Mrs. E. Leroy Stewart on exhibition at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, next week. The exhibition opens on Monday and the sale will take place at the Waldorf-Astoria on the evenings of December 1 and 2 at 8:15 o'clock. Catalogues are now ready.

These combined collections contain many works of interest and value, especially among the examples of the Barbizon school. The catalogue notes examples of Schreyer, Jacque, Corot, Daubigny, Verbockhoven, Rosa Bonheur and Bougereau—the latter is represented by "Alma Parens."

Second only in importance to the Waggaman sale of late January will be that of the pictures and sculptures of the late John W. Kauffman, of St. Louis, and which are to be sold by the American Art Association early in February next. The Kauffman pictures are nearly one hundred in number, and are, for the most part, of small size and represent the Barbizon and other late French master painters. The dispersal of this collection, following that of the Waggaman pictures and art objects, and by the same Association will make the midwinter art season unusually interesting.

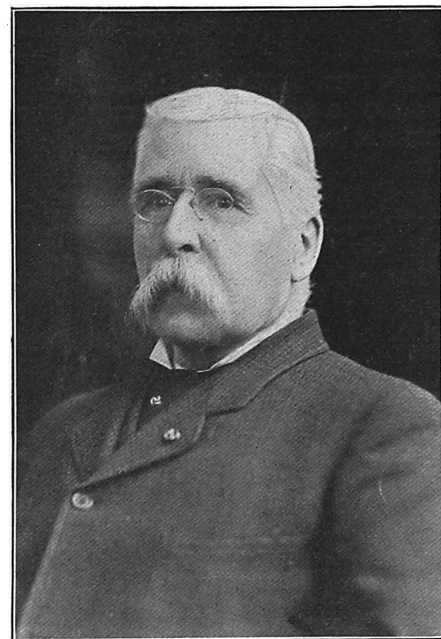
Edward A. Penniman, of this city, who is a collector of miniatures, coins and other art objects, and who has formed an unusually good collection, has presented several fine examples of old miniatures to the Metropolitan Museum of Art. They have been accepted and later on will be placed upon exhibition.

GENERAL DI CESNOLA.

General Louis Palma di Cesnola, managing director of the Metropolitan Museum of Art, died at his apartments in the Hotel Seymour in New York on November 22. He has been a trustee of the Museum for more than twenty-seven years and its managing director since 1879.

A native of Rivarola, Italy, where he was born on June 29, 1832, at the age of seventeen he joined and served in the Sardinian army against Austria. He showed great courage in the field and was publicly promoted for bravery. He further distinguished himself in the Crimean war. He came to this country in 1860 and saw much active service in the civil war, and was personally complimented on the field for bravery. He was wounded and captured, spending nearly a year in Libby Prison. Rejoining his command, he was made a major general. About this time he married the daughter of Commodore Reid, U. S. N. At the close of the war President Lincoln appointed him United States consul to Cyprus, where he served two years, returning to New York in 1867. While in Cyprus he first began to attract attention as a collector and critic of art. He made extensive archaeological explorations, unearthing statues, inscriptions, sarcophagi, architectural remains, vases, bronzes, and other relics at Curium and elsewhere, all of which are now exhibited in the Metropolitan Museum of Art.

General di Cesnola was a member of many American and foreign learned societies and received, in December, 1897, the Congressional medal of honor for his enrichment of art and historical records. He also received a gold medal and several knightly orders from the King of Italy. He was the author of "Cyprus: Its Cities, Tombs and Temples," and of a large folio "Atlas on Cypriote Antiquities," besides many pamphlets on art subjects.



THE LATE LOUIS DI CESNOLA

It was through him that the famous Greek bronze "Biga" or chariot was secured for the Museum after nearly all the great museums of Europe had bid for it. The "Biga," which is 2,600 years old, is regarded as the most important object in the Museum.

The funeral services of General di Cesnola took place at St. Patrick's Cathedral on Wednesday.

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VARIOUS PUBLICATIONS.

There will be another Timothy Cole wood-engraving in the December Century, Alonzo Cano's "Madonna and Child." Decidedly out of the ordinary, among the issue's other pictures, promises to be the "interpretation" by Sigismund Ivanowski of three preludes of Chopin, Molto Allegro No. 10, Allegro Appassionato No. 29, Largo No. 4.

An exhaustive work on Corot is being prepared by a Paris publishing house. It is in the form of an illustrated catalogue raisonné by Alfred Robaut, with a biography of the artist by Etienne Moreau-Nélaton. The work was begun during the lifetime of Corot by M. Robaut, his intimate friend, and has been in hand for about thirty years. Each work is to be represented either by a photograph or by a drawing, and full details are included as to the origin of every picture, in many instances derived from Corot himself, with the names of its successive owners, and the exhibitions and sales at which it has figured.

Messrs. Macmillan will shortly publish an entirely new and original illustrated work on "English, Scotch and Irish Goldsmiths and Their Marks," by Mr. C. J. Jackson. It will include several thousand facsimiles of hallmarks upon plate, and the alphabetical tables of date-letters used by the various assay offices from the earliest times will in every instance be taken from existing examples. Many obscure provincial marks have been traced and ascribed to their proper origin for the first time.

A new edition of Dr. Wilhelm Lübke's "History of Art," edited, minutely revised, and largely rewritten by Dr. Russell Sturgis, author of "Dictionary of Architecture and Building," has just been published by Messrs. Dodd, Mead & Co. The amount of added fact, over the edition of 1860, is considerable.

The monograph on Jacob Maris, which Alexander Moring, of the De La More Press, is to issue next month, promises to be one of the most sumptuous art works of the season. The Dutch edition of 100 copies was issued by Messrs. Scheltema & Holkema, at Amsterdam, eighteen months ago, and is already out of print. The English edition, with letterpress by Th. de Bock, the artist, will extend to 120 copies, of which twenty will be on Japanese vellum. There will be ninety photogravures.

The Department of Fine Arts of Pratt Institute in Brooklyn now makes a specialty of training supervisors of drawing for the public schools and a high standard of admission is required. A home examination in drawing, which covers from twelve to fifteen hours, must be passed, and if this examination and testimonials and letters are satisfactory, examinations in general history, English literature, current events and geometry are required, which are given at the Institute. This course is planned for two years and is an advanced course, many of the students having had much study in other art schools before coming to the Institute. At present there are eighty-four students in the Normal Training class. In addition there are about 600 other students pursuing day and evening courses in the Department of Fine Arts.

C. W. KRAUSHAAR
ART GALLERIES

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Works of Art



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The municipality of Ascoli has by acclamation conferred honorary citizenship upon J. Pierpont Morgan, in recognition of his action in restoring to the city the famous Ascoli cope. It was also decided to place a bust of Mr. Morgan in the city palace, together with a marble tablet recording his generous action, and to bestow his name upon one of the principal streets of the city.

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A free school especially designed to teach flower painting has been opened by the City of Paris in the public conservatories at Auteuil. There is a corps of six instructors under the direction of Achille Cesbron.

In the abbey of the Holy Trinity in Cava di Tirreni, Italy, is a collection of 40,000 parchments and 60,000 diplomas, all precious documents, relating to the history of the Middle Ages. Here also is a famous missal adorned with miniatures of the Fiesola school.

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